

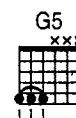
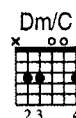
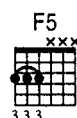
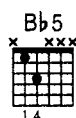
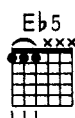
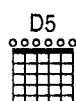
# ARE YOU READY *Creed*

WORDS AND MUSIC BY Mark Tremonti and Scott Stapp TRANSCRIBED BY Jeff Perrin

All gtrs. are in open D5 tuning (low to high: D A D A D D).

Bass is in dropped-D tuning (low to high: D A D G).

Gtr. 3 (mandolin arr. for elec. gtr.) capo 12



## A Intro (0:00)

Moderately Slow ♩ = 74

\*N.C.(D5)

Gtr. 1 (clean tone)

(Eb)

(C)

1/2

\*chord symbols reflect overall tonality.

\*\*Gtr. 3 (clean tone)

1/2

\*\*Mandolin arranged for elec. gtr., capo 12

(D5) 3 Gtr. 1 1/2 Eb5 Bb5 F5 N.C.(D5) 1/2

Gtrs. 1 and 2 (w/dist.)

Gtr. 3 1/2

Bass

As heard on Creed's Wind-up recording *Human Clay*

©2000 Tremonti/Stapp Music (Adm. by Dwight Frye Music, Inc.)/Dwight Frye Music, Inc. (BMI).

# ARE YOU READY *Creed*

6 Gtrs. 1 and 2 Eb5 Bb5 F5 N.C.(D5)

Gtr. 4 (w/dist.) w/slide mp

Bass

## B 1st and 2nd Verses (0:27, 1:20)

1. Hey Mister Seeker  
2. Hey Mister Hero

hold on to this advice  
walkin' a thin fine line

If you keep seeking you will find  
under the microscope of life

9 Gtr. 1 Eb5 Bb5 F5 N.C.(D5) P.M.

\*Gtr. 2 faded out during first meas., first time.  
\*\*Note in parenthesis are strummed second time.

Bass Bass Fig. 1 end Bass Fig. 1  
Bass plays Bass Fig. 1 twice

Don't want to follow  
Remember your roots my friend

down roads been walked before  
They're right down below

12 Gtr. 1 Eb5 Bb5 F5 N.C.(D5) P.M. 2

\*play simile second time

Rhy. Fill 1 (0:37, 1:30) D5 Eb5 Bb5 F5 N.C.(D5) Eb5 Bb5 F5 D5

Gtr. 2 P.M. Gtr. 1 P.M.

# ARE YOU READY *Creed*



Chorus (0:54, 1:47, 3:32)

So hard to find unopened doors  
'Cause heroes come and heroes go

Are you ready

Are you

D5/Eb

Dm/C

Rhy. Fig. 1

Gtrs. 1 and 2

15 Gtr. 1

Gtr. 1 substitutes Rhy. Fill 2 second time

Bass

1/2

Bass substitutes Bass Fill 1 second time

ready

for what's

to

come

Oh I said

are you

Bm7b5

G5

D5 N.C.(D)

end Rhy. Fig. 1

1.

ready

Are you ready

for what's

to

come

Dm/C

Bm7b5

G5

D5 N.C.(D)

Gtrs. 1 and 2 play Rhy. Fig. 1 simile

Bass

21 Bass Fill 1

Bass substitutes Bass Fill 2 second time

2., 3.

(2nd time) To Coda

(skip ahead to meas. 47)

come

(on D.S.) Oh I said Are you

(G5) D5 N.C.(D)

24 Gtrs. 1 and 2

Bass

Bass Fill 2 (2:00)

Bass Dm/C

Bm7b5

G5

# ARE YOU READY *Creed*

## D Interlude (2:13)

N.C.(D)

27 Gtr. 5 (clean tone)

Gtr. 3 plays Riff A  
Rhy. Fig. 2

Gtr. 2

Gtr. 2 plays Rhy. Fill 3

Gtr. 1

Bass

w/ slide

## E Bridge (2:26)

Ten nine eight seven six five four three two one

30

end Rhy. Fig. 2 Gtr. 3 plays Riff A three times

slide up past fretbound

Rhy. Fill 3 (2:16)

Gtr. 2

Riff A (2:20, 2:26)

Gtr. 3 (mandolin arr. for elec. gtr., capo 12)

D5

# ARE YOU READY *Creed*

Count down to the change in

Gtr. 5 plays Rhy. Fig. 3 twice

Gtr. 4 (w/slide)

33



Bass Bass Fig. 2

end Bass Fig. 2

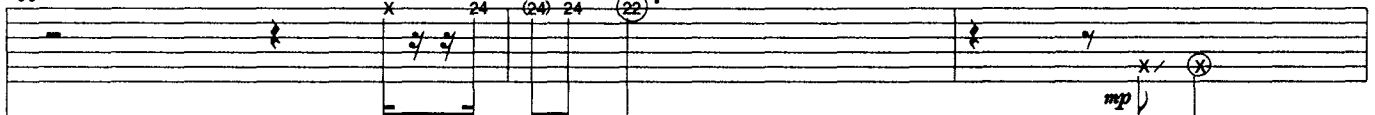


life that's soon to come

Gtr. 3 plays Riff B

(pick scrapes)

36 Gtr. 2 (w/slide)



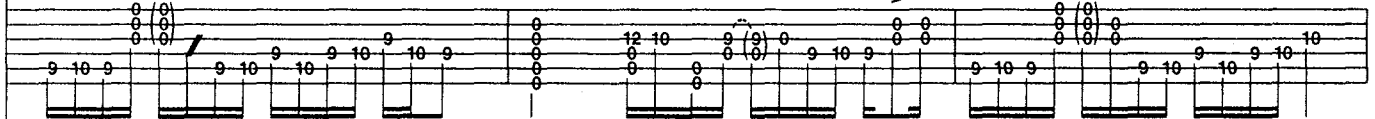
Gtr. 4 (w/slide)

*mf*

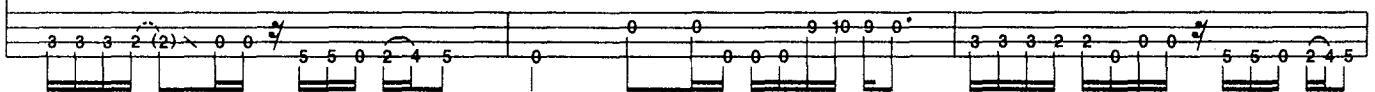
*mp*



Gtr. 5



Bass



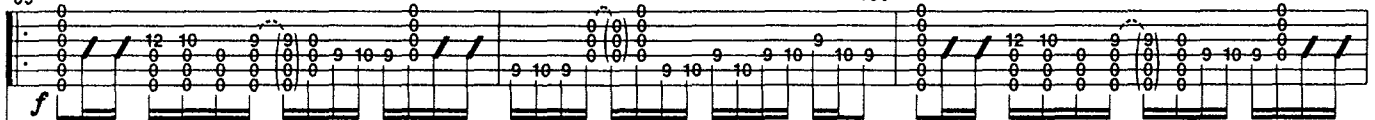
(2:53)

Ten nine eight seven six five four three two one  
Count down to the change in life that's soon to come

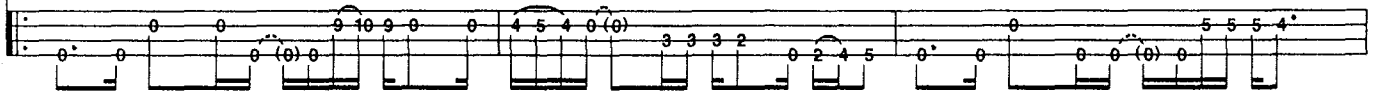
D5 N.C.(D5)

D5 N.C.(D5)

39 Gtrs. 1 and 2



Bass



Bass substitutes Bass Fig. 2 second time

Riff B (2:46)

Gtr. 3 (mandolin arr. for elec. gtr., capo 12)

D5



# ARE YOU READY *Creed*

(3:19)

Your life has just begun Life has just begun

D5

N.C.

Rhy. Fig. 3

end Rhy. Fig. 3

42

D.S. *al Coda* (go back to )

Life has just begun

Life has just begun

Are you

*Gtrs. 1 and 2 play Rhy. Fig. 3 simile*

45

Bass

*Coda* (3:59)

ready

Are you ready

for what's to

Dm/C

Bm7b5

G5

*\*Gtrs. 1 and 2 play first two bars of Rhy. Fig. 1*

47

Bass

**F** *Outro* (4:12)

come

Your life has just begun

D5 N.C.(D)

w/wah

49

*Gtrs. 1 and 2*

Bass

Life has just begun

Life has just begun

Life has just begun

52

*\*Gtr. 1 plays note on right of parenthesis*

*\*Gtr. 1 w/slight filbk.*

# HEMORRHAGE *Fuel*

WORDS AND MUSIC BY Carl Bell TRANSCRIBED BY Matt Scharfglass

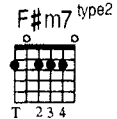
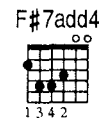
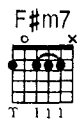
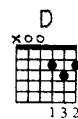
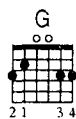
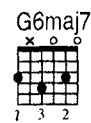
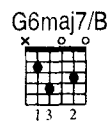
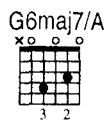
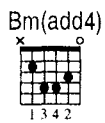
\*\*\*NEW FORMAT\*\*\*

**Bass lines are included in the guitar transcriptions**

All gtrs. tune down one half step (low to high: E $\flat$  A $\flat$  D $\flat$  G $\flat$  B $\flat$  E $\flat$ ).

Bass tuning (low to high): E $\flat$  A $\flat$  D $\flat$  G $\flat$ .

All notes and chords sound one half step lower than written (key of B $\flat$  minor).



## A Intro (0:00)

Moderately Slow Rock ♩ = 76

1 Gtr. 1 (elec. w/dist, wah and fast modulation effect)

Bm(add4) A Aadd2 Em

1dbk

f

pitch: F#

\*Gtr. 2 (elec. w/dist. and wah) and Gtr. 3 (acous.)

\*wah off

\*Gtr. 2 gradually rocks wah pedal back to "heel down" position to produce a sweeping filter effect.

Bass

f

\*Wah directions refer to Gtr. 2 only.

As heard on Fuel's Sony/ 550 recording *Something Like Human*

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NOVEMBER 2000 GUITAR WORLD 149



# HEMORRHAGE *Fuel*

## B 1st Verse (0:09)

1. Memories are just where you leave them  
 Drag the waters till the depths give up their dead  
 What did you expect to find anything Was it something you left behind  
 Don't you remember when I said

G6maj7/B

G6maj7/A

G6maj7

G6maj7/A

Gtrs. 3 and 4 (clean elec.)

Rhy. Fig. 1

let ring throughout

end Rhy. Fig. 1  
 (play 4 times)

4

*mf*

Gtr. 1 (play first time only)

(feedback continues)

Gtr. 2 (play first time only)

\*Play open D note 4th time.

## C 1st Chorus (0:35)

Don't fall away and leave me to myself Don't fall away

Em Dsus2 A Asus4 A Em Dsus2

6

*mf*

Gtr. 2

Bass

and leave love bleedin' in my hands in my hands again Leave love bleedin' in

A

G

D

A type2

F#m7

\*Rhy. Fig. 2

\*Gtr. 4 w/dist.

9

*f*

Gtr. 2

Bass

# HEMORRHAGE *Fuel*

**D** (1:00)

my hands in my hands Love lies bleedin'  
G D F# F#7add4

G6maj7/B G6maj7/A  
Gtr. 1 plays Fill 1  
Gtrs. 3 and 4 play Rhy. Fig. 1 twice  
Rhy. Fig. 3

12 Gtrs. 2, 3 and 4 let ring end Rhy. Fig. 2 Gtr. 2

Bass

**E** 2nd Verse (1:13)

Oh hold me now I feel conta-

G6maj7/B G6maj7/A  
Gtr. 2 plays Rhy. Fig. 3 three and one half times  
Gtrs. 3 and 4 play Rhy. Fig. 1 three and one half times  
Gtr. 1

15 end Rhy. Fig. 3

Bass Fig. 1

gious Am I the only place that you love to go  
G6maj7 G6maj7/A G6maj7/B G6maj7/A G6maj7 G6maj7/A

18 Gtr. 1

pp end Bass Fig. 1

She cries that life is like some movie black and white Dead actors fakin' lines Over

G6maj7/B G6maj7/A G6maj7 G6maj7/A G6maj7/B G6maj7/A

21 Gtr. 1

Bass plays Bass Fig. 1 twice

Fill 1 (1:00, 2:19)

\*Gtr. 1  
(w/dist.)

G6maj7/B G6maj7/A G6maj7 G6maj7/A G6maj7/B G6maj7/A G6maj7 G6maj7/A

\*Played by Gtr. 2 at 2:19.

# HEMORRHAGE *Fuel*

## F 2nd Chorus (1:38)

and over and over again she cries Don't fall away Leave me to myself

G6maj7 G6maj7/A Em Dsus2 A Asus4 A

Gtrs. 3 and 4 Rhy. Fill 1 Gtr. 3 Rhy. Fig. 4

24

Gtr. 2

Bass

Gtrs. 2 and 4\* Rhy. Fig. 4A

\*Gtr. 4 w/dist.

Don't fall away Leave love bleedin' in my hands in my hands again

Em Dsus2 A F#m7 G D

27

end Rhy. Fig. 4 Gtrs. 2-4 play Rhy. Fig. 2 simile

D/F#

end Rhy. Fig. 4A

Leave love bleedin' in my hands In my hands Love lies bleedin'

A F#m7 G D F#7add4

30

Bass

## G Bridge (2:03)

And I wanted You turned away You don't remember but

N.C. Em

Gtrs. 2, 3 and 4

33

1/4 1/2

Bass

## HEMORRHAGE *Fuel*

**[H] Guitar Solo (2:19)**

I	do	You	never	even	tried	
F#7add4			F#		G6maj7/B	G6maj7/A

F#7add4

**36** Gtr. 1 (w/dist. and fast modulation effect)

39

19 16 16 19 (19)\* 18 (18) 18 18 19\* 19 (19)\* 19 (19)\* 19 (19) 19 19 16 16 16 14 (14)\* 17 (17)\* 14 (14) 17 17

mf f

Gr. 2 plays Fill 1  
Gr. 3 and 4 play Rhy. Fig. 1 three and one half times

Gr. 2, 3 and 4

Bass

G6maj7 G6maj7/A G6maj7/B G6maj7/A G6maj7 G6maj7/A

42

15\* 14 (14) 15 14\* 14 (14) 14 16\* 16 14\* 14 (14) 14 15\* 14 (14) 15 17\* 14 (14) 17

2

G6maj7/B G6maj7/A G6maj7 G6maj7/A G6maj7/B G6maj7/A

2 2 2 2 2 2 2 4 4 4 4 4 4 4 4

**I 3rd Chorus (2:44)**

Don't fall away and leave me to myself

G6maj7

Em                      Dsus2

A

Asus4

A

*Gtr. 2 plays Fill 2*

*Gtrs. 3 and 4 play Rhy. Fill 1*

*Gtrs. 2 and 4 play Rhy. Fig. 4A*

Gtr. 3

45

19° 14 (14) 15 (14)

Gtr. 3

5 5 5 5 7 7 7 7 9 9 9 9 9 3 2 0 (0) 5 (5) 5 (5) 0 0 4 5 (5) 4 7 (7) 5

## Fill 2 (2:41)

Gtr. 2 (G6maj7) (G6maj7/A)

TAB 4 - 3 2

*Fill 3 (3:35)*

(G)	(D)	(A)
Gtr. 5 (w/dist.) full	full	full

The first staff of the 'T.A.B.' section is a single-line musical notation. It begins with a treble clef and a 4/4 time signature. The notation consists of five measures: the first measure contains a circled '9' over a '10' with an upward arrow; the second measure contains a circled '7' over a '10' with an upward arrow; the third measure contains a '7' with a downward arrow; the fourth measure contains a circled '5' over a '7' with an upward arrow; and the fifth measure contains a circled '5' over a '7' with an upward arrow. The staff ends with a double bar line and repeat dots.

# HEMORRHAGE *Fuel*

Don't fall away and leave love bleedin' in my hands in my hands again

Em Dsus2 A F#m7 type2 G D

Rhy. Fig. 5  
Gtrs. 2, 3 and 4

48

Bass

Leave love bleedin' in my hands in my hands again Leave love bleedin' in

A type2 F#m7 G D A type2 F#m7

51

end Rhy. Fig. 5

Bass Fig. 2

end Bass Fig. 2

my hands in my hands again Oh

G D A F#m7 G D

Gtrs. 2, 3 and 4 play Rhy. Fig. 5 twice  
Gtr. 1 (w/dist.)

54

Bass plays Bass Fig. 2 twice simile

**J** Outro Guitar Solo (3:22)

A type2 F#m7 G D A type2 F#m7

Gtrs. 2, 3 and 4 play Rhy. Fig. 5 three times simile

57

Bass plays Bass Fig. 2 three times simile

let ring

G D A type2 F#m7 Oh G D

Gtr. 5 plays Fill 3

60

let ring -

A type2 F#m7 Ah G D A type2

Gtr. 1

63

let ring

Gtrs. 2, 3 and 4

Bass

# LITTLE WING *Jimi Hendrix*

(live at the Royal Albert Hall, as heard on the box set *The Jimi Hendrix Experience*)

WORDS AND MUSIC BY Jimi Hendrix TRANSCRIBED BY Andy Aledort

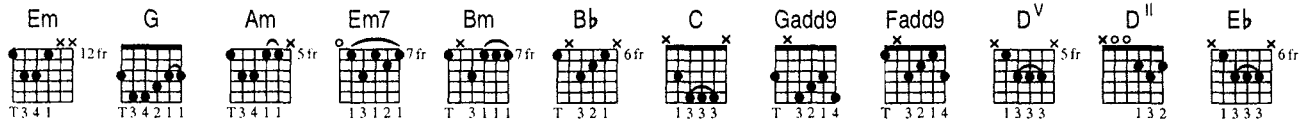
\*\*\*NEW FORMAT\*\*\*

**Bass lines are included in the guitar transcriptions**

Tune gtr. down one half step (low to high: E $\flat$  A $\flat$  D $\flat$  G $\flat$  B $\flat$  E $\flat$ ).

Bass tuning (low to high): E $\flat$  A $\flat$  D $\flat$  G $\flat$ .

All notes and chords sound one half step lower than written (key of E $\flat$  minor).



## A Intro (0:00) Slow Rock $\text{♩} = 67$

Gtr. 1 (clean tone) N.C.(Em) P.M. (G) let ring

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

mf Th

3 (Am) (Em7)

5 (Bm) (Bb) (Am) (C)

Gadd9 Fadd9 C

7

## B 1st Verse (0:35)

Well she's walkin' a-through the clouds

9 Gtr. 1 D $\flat$  (drum fill) Em7 let ring

Bass

mf

As heard on the Experience Hendrix/MCA recording *The Jimi Hendrix Experience*

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NOVEMBER 2000 GUITAR WORLD 139

# LITTLE WING *Jimi Hendrix*

with a circus mind

that's running wild

12 G Am

Butterflies and zebras and moonbeams

14 Em7 Bm Bb

and a-fairy tales That's all she ever thinks about ridin' with the

16 Am C Gsus2 F#sus2 C

## [C] 2nd Verse (1:08)

wind

Lord when I'm sad

when I'm sad she comes to me

19 D<sup>11</sup> Em7

with a thousand smiles

she gives to me

22 G Am

# LITTLE WING *Jimi Hendrix*

free  
Em7 Bm Bb

24 It's alright It's alright she says it's alright

take anything you want from me Anything

Am C Gsus2 Fsus2

26

anything

C D<sup>II</sup> let ring

28

**D** Guitar Solo (1:42)

w/bar grad. descent -1 1/2 grad. return \*N.C.(Em)

30 full full

\*Chords implied by bass and guitar.

(G) (Am)

32 full full full full



34 (Em) (Bm)

36 rake (Am) (C) (G) let ring (F)

38 (C) (D) let ring

40 rake (Em) full grad. bend full full full full

42 (G) full (Am) hold bend full

(Bm)

46 (Am) (C) Gadd9 F

12 14 12 13 12 12 12

15 full 15 full (15) 12 15 full 15 full 15

5 5 5 3 3 3 3 3 3 0

1 3 3 3 1 3 3 3 3 3

48

Em7

E $\flat$

rit. -----

w/wah

mf

rit. -----

**Free Time** (♩ = ca. 67)

50

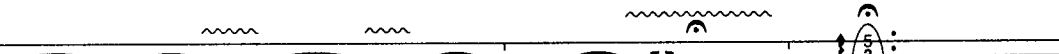
N.C.  
full

tr

14 12 14 12 14 12 14 12 14 (11 10) 11° 9 11 6 7 9 7 9 7 5 4 2 5 5/7 7 2° 2 9 9 2

3 3

(6)

52 

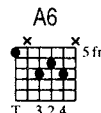
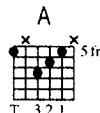
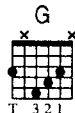
**WORDS AND MUSIC BY** Jimi Hendrix **TRANSCRIBED BY** Andy Aledort

\*\*\*NEW FORMAT\*\*\*

E7#9

6 fr

2 1 3 4



**Moderate Rock** ♩ = 112

N.C.

N.C.(E6)

*Gtr. 2 plays Fill 1 three times*

Gr. 1 (w/Fuzz Face dist. pedal)

5 Gr. 1  $\frac{1}{4}$  P.H. (8va) full

Bass plays Bass Fig. 1 four times pitch: A/B \*Play slightly behind the beat

*Fill 1* (0:05, 1:36)

Gtr. 2

TAB 4/4

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# PURPLE HAZE *Jimi Hendrix*

12 G A(6) E7#9 G A(6)

\*Fret (6) w/thumb

## B 1st Verse (0:32)

Purple haze all in my brain Lately things just don't

15 E7#9 G A(6) E7#9

Bass Fig. 2

seem the same Actin' funny but I don't know why

18 G A(6) E7#9 G A(6)

S'cuse me while I kiss the sky

21 N.C.(E5) \*N.H. 8va

end Bass Fig. 2

\*With previously picked low E still ringing, lightly touch string at 6th fret.

## C 2nd Verse (0:52)

Purple haze all around Don't know if I'm comin'

24 E7#9 G A E7#9

Bass plays Bass Fig. 2

up or down Am I happy or in misery What

27 G A(6) E7#9 G A(6)

# PURPLE HAZE *Jimi Hendrix*

ever it is that girl put a spell on me

N.C.(E5)

30

Help me Help me Oh no no

A B C D

33

full full full full full full full full full full

let ring

**D** Guitar Solo (1:19)

(w/vocal ad lib.)

N.C.(E5)

*Gtr. 1 ad libs tremolo bar dives throughout solo*

Gtr. 2 w/Octavia

36 *Gr. 2 w/oboe*

(F#5) (D5) (E5) (F#5) (D5)

39

**F** (1:36)

Ooh

(E5) (F#5) (D5) N.C.(E5)  
Gtr. 2 plays Fill 1 three times

42

11 12 14 12 14 12 15 12 14 15 14 14 12 14 12 14 12 14 15 14

3

9 7 8 7 (7) (7)

0 7 0 0 0 0 9 9 5 5 5 6 7 9 7 9

# PURPLE HAZE *Jimi Hendrix*

45 Gtr. 1 Ah Ooh Ah

Bass plays Bass Fig. 1 six times

48 Oo Ah Oo

## G 3rd Verse (1:54)

51 Ah Yeah Purple haze all in my eyes

Bass plays Bass Fig. 1

Bass plays Bass Fig. 2

Th

54 Don't know if it's day or night You got me blowin'

sim.

Th

57 blowin' my mind Is it tomorrow or just the end of time

Th

pitch: E

## H Outro (2:14)

32 Ooh help me Ahh yeah

Gtr. 1

Bass

\*Chord names derived from bass figure.

# PURPLE HAZE *Jimi Hendrix*

**Purple haze**      **yeah**      *(spoken)* **Oh**      **no**

**E7#9**      *hold bend full*      *hold bend full*      **N.C.(F#5)**      **(D5)**

64 *Bass Fig. 3*      *end Bass Fig. 3*

**no**      **oh**      **help**      **me**      **tell**      **me**      **baby**      **tell**      **me**      **I**

**(E5)**      **(F#5)**      **(D5)**      **(E5)**

66 *\*Randomly alternate between the E and D notes while tremolo picking. Bass plays Bass Fig. 3 simile until fade*

**can't**      **go**      **on**      **like**      **this**      **You're**      **makin' me**      **blow**      **my**      **mind**

**(F#5)**      **(D5)**      **(E5)**

*Gtr. 1 cont. simile*      *trem. pick full*      *full*      *full*      *full*      *full*

69 *Gtr. 2*

**Mama**      **oh**      **no**      **Purple haze**      **No**      **no**

**(F#5)**      **(D5)**      **(E5)**      **(F#5)**      **(D5)**

*Gtr. 1 plays ad lib. trem. bar dive & return w/open strings till fade*

71 *hold bend*      *hold bend*      *full*      *full*      *full*      *hold bend*

*Begin Fade*      *It's painful*      **baby**      **Purple haze**      **Purple**      **haze**      *Fade Out*

**(E5)**      **(F#5)**      **(D5)**      **(E5)**      **(F#5)**      **(D5)**

74 *hold bend*      *full*      *full*      *full*      *full*      *full*      *full*      *full*

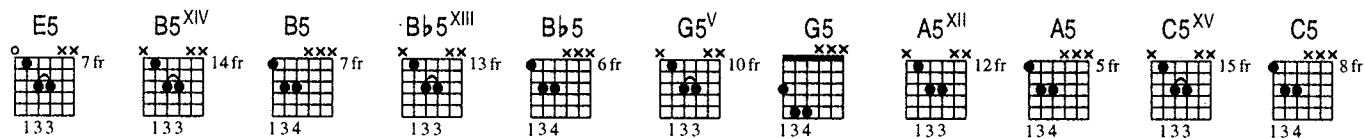
# THE LOST ART OF KEEPING A SECRET *Queens of the Stone Age*

WORDS AND MUSIC BY Joshua Homme and Nick Oliveri TRANSCRIBED BY Jeff Perrin

All gtrs. tune down two whole steps (low to high: C F B $\flat$  E $\flat$  G C).

Bass tuning: (low to high: C F B $\flat$  E $\flat$ ).

All notes and chords sound two whole steps lower than written (key of C minor).



## A Intro (0:00)

Moderately ♩ = 110 Swing 16ths Feel (♩♩♩♩ = ♩♩♩♩)

E5 B5 B $\flat$ 5

Gtr. 1 (w/dist.) 1 cont. simile throughout intro

Vibraphone plays Riff A light P.M. throughout

*mf* Bass Fig. 1 cont. simile

## B 1st Verse (0:18)

A5 N.C. E5 B5

1. Well I've got a secret I cannot say

Vibraphone plays Riff A one and one half times light P.M. throughout verse

4 1/2 P.M. - 7

end Bass Fig. 1 Bass Fig. 2

7 B $\flat$ 5 A modern movement to give it away You've got somethin'

A5 E5

end Bass Fig. 2

Riff A (0:00, 0:18, 1:01, 2:32)

(E5)

(B5)

(B $\flat$ 5)

(A5)

(E5)

(B5)

(B $\flat$ 5)

(A5)

Vibraphone arr. for gtr. (w/tremolo effect)

As heard on Queens of the Stone Age's Interscope recording *Rated R*

©2000 Board Stiff Music (BMI) and Natural Light Music (BMI).



## Queens of the Stone Age

[illegible]

13 Gtr. 1

E5 Leap of faith B5 Do you doubt Bb5 Cut you in A5 I just cut you out E5

Gtr. 2 plays Fill 1

Bass plays Bass Fig. 1

**C** 1st Chorus (0:44)

17 Gtr. 1

Whatever you do

B5

Bb5

G5

don't tell anyone

A5

B5

Gtr. 2 (w/dist.)

Rhy. Fig. 1

end Rhy. Fig. 1

*f*

Bass

Bass Fig. 3

end Bass Fig. 3

**D** 2nd Verse (1:01)

E5                      Look for reflections                      B5                      in your face                      Bb5                      Canine devotion  
 \* Gtrs. 1 and 2 play Rhy. Fill 1  
 Vibraphone plays Riff A twice  
 Gtr. 1  
 21 light P.M. throughout

Bass plays Bass Fig. 1 twice  
 \* Gtr. 1 overdubs 2nd verse.

Fill 1 (0.42)


\* Gr. 2                      A5

*pp* *mf*

*Rhy. Fill 1* (1:01)

Gtrs. 1 & 2

E5



# THE LOST ART OF KEEPING A SECRET *Queens of the Stone Age*

time can't erase Out on the corner or locked in your room

24 A5 E5 B5

1/2 N.C.

I never believe them and I never assume

27 Bb5 A5

1/2 N.C.

Stuck in believe there is a lie Promise is promise An eye for an eye

29 E5 Gtr. 1 B5 Bb5 A5

Bass

But we've got something to reveal

33 E5 Gtr. 1 B5

Bass plays Bass Fig. 1

No one can know how we feel Whatever you do Whatever you do

35 Bb5 A5 E5

Gtr. 2 plays Fill 2 Gtr. 2 plays Rhy. Fig. 1

Bass plays Bass Fig. 3

**f**

don't tell anyone don't tell anyone

38 B5 Bb5 G5 A5 B5

Fill 2 (1:34)  
\* Gtr. 2 (A5)

**TAB**

4 4

x 5 15

\* doubled loosely by another gtr.

# THE LOST ART OF KEEPING A SECRET *Queens of the Stone Age*

(1:53, 3:06) **Whatever** you do **don't tell anyone** (skip ahead to meas. 64)  
 E5 Bb5 G5 F#5 F5 E5  
 41 Gtr. 1

Rhy. Fig. 2  
Gtr. 2  
Bass Fig. 4  
Bass

end Rhy. Fig. 2  
end Bass Fig. 4

45 **Whatever** you do **don't tell**  
 E5 B5 Bb5 G5 A5 B5  
 Gtr. 2 plays Rhy. Fig. 1  
 Gtr. 1  
 Bass plays Bass Fig. 3

## **F** Bridge (2:10)

(Ah) I think you already know how  
 Bb5 You know the art isn't gone Ah an' I'm  
 C5  
 49 Gtr. 1  
 Gtr. 2  
 Bass

1. far I'd go not to say N.C. (B octaves)  
 2. taking our song to the N.C. (C5)  
 52  
 full full

# THE LOST ART OF KEEPING A SECRET *Queens of the Stone Age*

## **G** Guitar Solo (2:32)

grave

E5

Vibraphone plays Riff A

56

Gtr. 2 full

B5

Bb5

A5

Rhy. Fig. 3

\* Gtr. 3 (w/dist.)

end Rhy. Fig. 3

**f** Bass plays Bass Fig. 2

\* "noise" piano arranged for gtr.

D.S. al Coda (go back to **E**)

60

E5

Gtr. 3 plays Rhy. Fig. 3

B5

Bb5

A5

\* Gtr. 2 plays Fill 3

Bass

\* overdub

Coda (3:14)

Whatever you do

E5 Bb5 G5 F#5 don't tell E5

64 Gtr. 2 plays Rhy. Fig. 2

Gtr. 1

Bass plays Bass Fig. 4

## **H** Outro (3:23)

E5

G5 A5 B5 E5

G5 A5 B5 E5

G5 A5 B5 E5

G5 A5 B5 E5

68 Gtr. 1

Gtr. 2

Bass

Fill 3 (2:47)

Gtr. 2

**T**

**A**

**B**

\* Gtr. 4

\* overdubbed gtr.

# RIGHT NOW SR-71

WORDS AND MUSIC BY Mitch Allan and Butch Walker TRANSCRIBED BY Matt Scharfglass

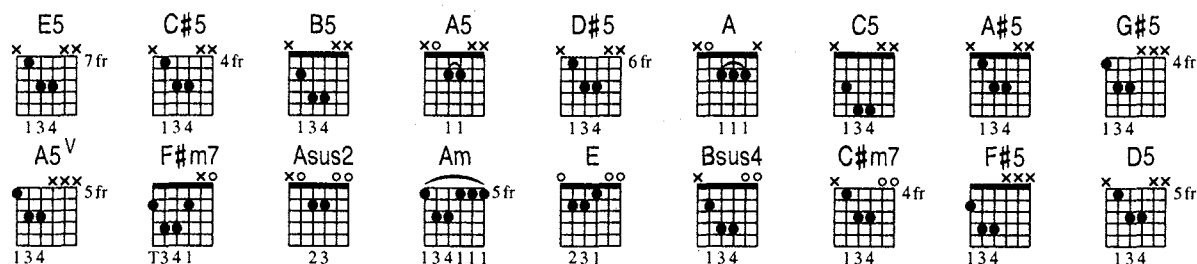
\*\*\*NEW FORMAT\*\*\*

## Bass lines are included in the guitar transcriptions

All gtrs. tune down one half step (low to high: E $\flat$  A $\flat$  D $\flat$  G $\flat$  B $\flat$  E $\flat$ ).

Bass tuning (low to high): E $\flat$  A $\flat$  D $\flat$  G $\flat$ .

All notes and chords sound one half step lower then written (key of E $\flat$ ).



### A Intro (0:00)

Very Fast Rock ♩ = 232

\* Gtr. 1 (w/heavy dist.)

E5

Rhy. Fig. 1

P.M.

C#5

B5

1

*f*

\* doubled

N.C.(A5)

D#5

E5

Gtr. 1 repeats Rhy. Fig. 1

6 Gtr. 1

end, Rhy. Fig. 1

Gtr. 2 (w/heavy dist.)

Rhy. Fig. 1A

Bass

Bass Fig. 1

C#5

B5

A

1. She

D#5

end Rhy. Fig. 1A

11 Gtr. 2

Bass

end Bass Fig. 1

As heard on SR-71's RCA/BMG recording *Now You See Inside*

©2000 Matzoh-Ball Music (ASCAP)/Warner-Chappell/Fitt Music (ASCAP).

# RIGHT NOW SR-71

## B 1st Verse (0:19)

clings to me like cellophane

Fake plastic submarine

E5

C#5

Gtr. 2 plays Rhy. Fill 1

Gtr. 2 out

17 Gtr. 1 P.M.

P.M.

Measures 17-20: Guitar 1 and Bass. Measure 17: Gtr. 1 (9, 7, 7, 7, 7, 7, 7), Bass (7, 7, 7, 7, 7, 7, 7). Measure 18: Gtr. 1 (7, 7, 7, 7, 7, 7, 0), Bass (7, 7, 7, 7, 7, 7, 7). Measure 19: Gtr. 1 (6, 4, 4, 4, 4, 4, 4), Bass (4, 4, 4, 4, 4, 4, 4). Measure 20: Gtr. 1 (4, 4, 4, 4, 4, 4, 0), Bass (4, 4, 4, 4, 4, 4, 4).

Slowly drivin'

me insane

but

now

that's

over

B5

A5

D#5

21 P.M.

P.M.

Measures 21-24: Guitar 1 and Bass. Measure 21: Gtr. 1 (4, 2, 2, 2, 2, 2, 2), Bass (2, 2, 2, 2, 2, 2, 2). Measure 22: Gtr. 1 (2, 2, 2, 2, 2, 2, 0), Bass (2, 2, 2, 2, 2, 2, 2). Measure 23: Gtr. 1 (2, 0, 0, 0, 0, 0, 0), Bass (0, 0, 0, 0, 0, 0, 0). Measure 24: Gtr. 1 (0, 0, 0, 0, 0, 0, 6), Bass (0, 0, 0, 0, 0, 0, 6).

(0:25)

So what if the

sex was great

C5

C#5

Just a temporary

escape

A#5

E5

Gtr. 2

Rhy. Fig. 2

25

Measures 25-28: Guitar 1 and Bass. Measure 25: Gtr. 1 (0, 0, 0, 0, 0, 0, 0), Bass (2, 4, 4, 4, 4, 4, 2). Measure 26: Gtr. 1 (0, 0, 0, 0, 0, 0, 0), Bass (4, 4, 4, 4, 4, 4, 4). Measure 27: Gtr. 1 (0, 0, 0, 0, 0, 0, 0), Bass (4, 4, 4, 4, 4, 4, 4). Measure 28: Gtr. 1 (0, 0, 0, 0, 0, 0, 0), Bass (4, 4, 4, 4, 4, 4, 4).

Rhy. Fill 1 (0:19, 1:00)

Gtr. 2 E5

Rhy. Fill 1: Gtr. 2 (T, A, B) (4, 0, 0, 0, 0, 0, 0). Dynamic: mf.

# RIGHT NOW *SR-71*

Another thing I grew to hate but now that's over

B5

G#5

A5<sup>v</sup>

end Rhy. Fig. 2

29

## C 1st Chorus (0:36)

Why  
high  
eye

B5

Why you always  
Knock me down till  
Figured C#5 her

1. 2.  
kick me when I'm  
we see eye to

E5

Gtr. 2

Riff A

33

Gtr. 3 (w/heavy dist.)

Riff A1

Gtr. 1

Rhy. Fig. 3

Bass

Bass Fig. 3

end Bass Fig. 3

# RIGHT NOW SR-71

3. out I know she may not be Miss Right but she'll do right

A5 F#m7 Asus2 end Riff A

37

end Riff A1

end Rhy. Fig. 3

\* Fret 6 w/ thumb

(0:49) now She'll do right

E5 C#5

Gtr. 1 plays Rhy. Fig. 1  
Gtr. 2 plays Rhy. Fig. 1A

42 Gtr. 3

Bass plays Bass Fig. 1

now

46 B5 A5 2. 1 D#5

**D** 2nd Verse (1:00) used to hang on every word Each lie was more absurd kept me so

E5 C#5 B5

Gtr. 2 plays Rhy. Fill 1  
Gtr. 3 plays Fill 1

50 Gtr. 1 P.M. P.M.

Bass plays Bass Fill 1 Bass plays Bass Fig. 2

Fill 1 (1:00)  
Gtr. 3

Bass Fill 1 (1:00)  
E5 N.C.



# RIGHT NOW SR-71

insecure but now that's over She taught me how to trust

A5 D#5 E5 C5

55 P.M. P.M. P.M.

Gtr. 2 plays Rhy. Fig. 2

and to believe in us And then she taught me how to cuss That bitch It's

C#5 A#5 B5 G#5 A5<sup>V</sup>

60 P.M. P.M. P.M.

over (1:17) You know I used to be such a nice boy

Gtr. 1 F#m7 Am

65 P.M.

Gtr. 2

Bass

\* Fret 6 w/ thumb

let ring

**E** 2nd Chorus (1:21)

Why high eye Why you always Knock me down till her kick me see eye to she when I'm know to she

E5 B5 C#5 A5

Gtr. 1 plays Riff A  
Gtr. 2 plays Riff A1  
Gtr. 3 plays Rhy. Fig. 3

70 Bass

(play 3 times)

Bass substitutes Bass Fill 2 second time  
Bass substitutes Bass Fill 3 third time

may not be Miss Right but she'll do right

F#m7 Asus2

74

Bass Fill 2 (1:24)

A5

Bass Fill 3 (1:28)

A5

# RIGHT NOW<sup>®</sup> SR-71

## F Guitar Solo (1:37)

now

E5

Gtr. 3

B5

C#5

A5

B5

78

\* Gtrs. 1 & 2 P.M. -----

Bass

\* composite arrangement

E5

B5

C#5

E5

G#5

A5<sup>V</sup>

82

P.M. -----

E

Gtr. 3

Bsus4

C#m7

Asus2

86

Gtrs. 1 & 2

Bass plays Bass Fig. 3 twice

# RIGHT NOW SR-71

90

E 1/2 Bsus4 C#m7 full Asus2 3. She

16 (16) (16) 14 17 (17) (17) 14 (14) (14) 17 16 (16) (16) 16 17 16 14 17 16 14

**G** 3rd Verse (1:54)

clings to me like cellophane Fake plastic submarine She's drivin'

E B5 F#5

94 Gtr. 3 Gtr. 3 out

Gtrs. 1 & 2

Bass

me insane But now that's over (Now that's over)

A5

99 Gtr. 3 plays Fill 2

**H** 3rd Chorus (2:04)

Why high Why you always Kick me down till kick me when I'm

E5 B5 C#5 A5

104 Gtr. 1 plays Riff A Gtr. 2 plays Riff A1 Gtr. 3 plays Rhy. Fig. 3 Bass

Fill 2 (2:03)

Gtr. 3 N.H.

TAB

# RIGHT NOW SR-71

2. we see eye to eye Figured her  
 108 A5 E5 B5 C#5

out I know she may not be Miss Right but she'll do right  
 112 A5 F#m7 Asus2

## I Outro (2:21)

now  
 now

E5

Gtr. 1 plays Rhy. Fig. 1 first time; first 6 meas. of Rhy. Fig. 1 second time

Gtr. 2 plays Rhy. Fig. 1A first time; first 6 meas. of Rhy. Fig. 1A second time

117 Gtr. 3

Bass plays Bass Fig. 1 first time; first 6 meas. of Bass Fig. 1 second time

now  
 now  
 B5

1. Right

121 A5 D#5

(2:36) Half Time ♩ = 116

2.

Ah

C5

D5

E5

Gtr. 3 (all instruments treated w/flanging effect)

"scoops"

w/bar

125

Gtr. 1

Gtr. 2

Bass

slight rit.

\* Random fretboard location.